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Author(s): James A. Berlin

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Contemporary Composition: The Major Pedagogical Theories

A number of articles attempting to make sense of the various approaches to teaching composition have recently appeared. While all are worth considering, some promote a common assumption that I am convinced is erroneous.¹ Since all pedagogical approaches, it is argued, share a concern for the elements of the composing process—that is, for writer, reality, reader, and language—their only area of disagreement must involve the element or elements that ought to be given the most attention. From this point of view, the composing process is always and everywhere the same because writer, reality, reader, and language are always and everywhere the same. Differences in teaching theories, then, are mere cavils about which of these features to emphasize in the classroom.

I would like to say at the start that I have no quarrel with the elements that these investigators isolate as forming the composing process, and I plan to use them myself. While it is established practice today to speak of the composing process as a recursive activity involving prewriting, writing, and rewriting, it is not difficult to see the writer-reality-audience-language relationship as underlying, at a deeper structural level, each of these three stages. In fact, as I will later show, this deeper structure determines the shape that instruction in prewriting, writing, and rewriting assumes—or does not assume, as is sometimes the case.

I do, however, strongly disagree with the contention that the differences in approaches to teaching writing can be explained by attending to the degree of emphasis given to universally defined elements of a universally defined composing process. The differences in these teaching approaches should instead be located in diverging definitions of the composing process itself—that is, in the way the elements that make up the process—writer, reality, audience, and language—are envisioned. Pedagogical theories in writing courses are grounded in rhetorical theories, and rhetorical theories do not differ in the simple undue emphasis of writer or audience or reality or language or some combination of these.

1. I have in mind Richard Fulkerson, "Four Philosophies of Composition," *College Composition and Communication*, 30 (1979), 343-48; David V. Harrington, et. al., "A Critical Survey of Resources for Teaching Rhetorical Invention," *College English*, 40 (1979), 641-61; William F. Woods, "Composition Textbooks and Pedagogical Theory 1960-80," *CE*, 43 (1981), 393-409.

James A. Berlin is a professor of English at the University of Cincinnati, where he directs the freshman English program. He has published numerous essays on composition theory. This is his second appearance in *College English*.

Rhetorical theories differ from each other in the way writer, reality, audience, and language are conceived—both as separate units and in the way the units relate to each other. In the case of distinct pedagogical approaches, these four elements are likewise defined and related so as to describe a different composing process, which is to say a different world with different rules about what can be known, how it can be known, and how it can be communicated. To teach writing is to argue for a version of reality, and the best way of knowing and communicating it—to deal, as Paul Kameen has pointed out, in the metarhetorical realm of epistemology and linguistics.² And all composition teachers are ineluctably operating in this realm, whether or not they consciously choose to do so.

Considering pedagogical theories along these lines has led me to see groupings sometimes similar, sometimes at variance, with the schemes of others. The terms chosen for these categories are intended to prevent confusion and to be self-explanatory. The four dominant groups I will discuss are the Neo-Aristotelians or Classicists, the Positivists or Current-Traditionalists, the Neo-Platonists or Expressionists, and the New Rhetoricians. As I have said, I will be concerned in each case with the way that writer, reality, audience, and language have been defined and related so as to form a distinct world construct with distinct rules for discovering and communicating knowledge. I will then show how this epistemic complex makes for specific directives about invention, arrangement, and style (or prewriting, writing, and rewriting). Finally, as the names for the groups suggest, I will briefly trace the historical precedents of each, pointing to their roots in order to better understand their modern manifestations.

My reasons for presenting this analysis are not altogether disinterested. I am convinced that the pedagogical approach of the New Rhetoricians is the most intelligent and most practical alternative available, serving in every way the best interests of our students. I am also concerned, however, that writing teachers become more aware of the full significance of their pedagogical strategies. Not doing so can have disastrous consequences, ranging from momentarily confusing students to sending them away with faulty and even harmful information. The dismay students display about writing is, I am convinced, at least occasionally the result of teachers unconsciously offering contradictory advice about composing—guidance grounded in assumptions that simply do not square with each other. More important, as I have already indicated and as I plan to explain in detail later on, in teaching writing we are tacitly teaching a version of reality and the student's place and mode of operation in it. Yet many teachers (and I suspect most) look upon their vocations as the imparting of a largely mechanical skill, important only because it serves students in getting them through school and in advancing them in their professions. This essay will argue that writing teachers are perforce given a responsibility that far exceeds this merely instrumental task.³

2. "Rewording the Rhetoric of Composition," *PRE/TEXT*, 1 (1980), 39. I am indebted to Professor Kameen's classification of pedagogical theories for the suggestiveness of his method; my conclusions, however, are substantially different.

3. There is still another reason for pursuing the method I recommend, one that explains why

I begin with revivals of Aristotelian rhetoric not because they are a dominant force today—far from it. My main purpose in starting with them is to show that many who say that they are followers of Aristotle are in truth opposed to his system in every sense. There is also the consideration that Aristotle has provided the technical language most often used in discussing rhetoric—so much so that it is all but impossible to talk intelligently about the subject without knowing him.

In the Aristotelian scheme of things, the material world exists independently of the observer and is knowable through sense impressions. Since sense impressions in themselves reveal nothing, however, to arrive at true knowledge it is necessary for the mind to perform an operation upon sense data. This operation is a function of reason and amounts to the appropriate use of syllogistic reasoning, the system of logic that Aristotle himself developed and refined. Providing the method for analyzing the material of any discipline, this logic offers, as Marjorie Grene explains, “a set of general rules for scientists (as Aristotle understood science) working each in his appropriate material. The rules are rules of validity, not psychological rules” (*A Portrait of Aristotle* [London: Faber and Faber, 1963], p. 69). Truth exists in conformance with the rules of logic, and logic is so thoroughly deductive that even induction is regarded as an imperfect form of the syllogism. The strictures imposed by logic, moreover, naturally arise out of the very structure of the mind and of the universe. In other words, there is a happy correspondence between the mind and the universe, so that, to cite Grene once again, “As the world is, finally, so is the mind that knows it” (p. 234).

Reality for Aristotle can thus be known and communicated, with language serving as the unproblematic medium of discourse. There is an uncomplicated correspondence between the sign and the thing, and—once again emphasizing the rational—the process whereby sign and thing are united is considered a men-

rhetorical principles are now at the center of discussions in so many different disciplines. When taken together, writer, reality, audience, and language identify an epistemic field—the basic conditions that determine what knowledge will be knowable, what not knowable, and how the knowable will be communicated. This epistemic field is the point of departure for numerous studies, although the language used to describe it varies from thinker to thinker. Examples are readily available. In *Science and the Modern World* (New York: Macmillan, 1926), A. N. Whitehead sees this field as a product of the “fundamental assumptions which adherents of all variant systems within the epoch unconsciously presuppose” (p. 71). Susanne Langer, in *Philosophy in a New Key* (Cambridge, Mass.: Harvard University Press, 1979), calls it the “tacit, fundamental way of seeing things” (p. 6). Michael Polanyi uses the terms “tacit knowledge” in *Personal Knowledge* (Chicago: University of Chicago Press, 1962). Michel Foucault, in *The Order of Things* (1971; rpt. New York: Vintage Books, 1973), speaks of the “episteme,” and Thomas Kuhn, in *Structure of Scientific Revolutions* (Chicago: University of Chicago Press, 1970), discusses at length the “paradigm” that underlies a scientific discipline. The historian Hayden White, in *Metahistory: The Historical Imagination in Nineteenth-Century Europe* (Baltimore: Johns Hopkins University Press, 1973), has translated the elements of the composing process into terms appropriate to the writing of history, seeing the historical field as being made up of the historian, the historical record, the historical accounts, and an audience. One compelling reason for studying composition theory is that it so readily reveals its epistemic field, thus indicating, for example, a great deal about the way a particular historical period defines itself—a fact convincingly demonstrated in Murray Cohen’s *Sensible Words: Linguistic Practice in England 1640-1785* (Baltimore: Johns Hopkins University Press, 1977), a detailed study of English grammars.

tal act: words are not a part of the external world, but both word and thing are a part of thought.⁴

Rhetoric is of course central to Aristotle's system. Like dialectic—the method of discovering and communicating truth in learned discourse—rhetoric deals with the realm of the probable, with truth as discovered in the areas of law, politics, and what might be called public virtue. Unlike scientific discoveries, truth in these realms can never be stated with absolute certainty. Still, approximations to truth are possible. The business of rhetoric then is to enable the speaker—Aristotle's rhetoric is preeminently oral—to find the means necessary to persuade the audience of the truth. Thus rhetoric is primarily concerned with the provision of inventional devices whereby the speaker may discover his or her argument, with these devices naturally falling into three categories: the rational, the emotional, and the ethical. Since truth is rational, the first is paramount and is derived from the rules of logic, albeit applied in the relaxed form of the enthymeme and example. Realizing that individuals are not always ruled by reason, however, Aristotle provides advice on appealing to the emotions of the audience and on presenting one's own character in the most favorable light, each considered with special regard for the audience and the occasion of the speech.

Aristotle's emphasis on invention leads to the neglect of commentary on arrangement and style. The treatment of arrangement is at best sketchy, but it does display Aristotle's reliance on the logical in its commitment to rational development. The section on style is more extensive and deserves special mention because it highlights Aristotle's rationalistic view of language, a view no longer considered defensible. As R. H. Robins explains:

The word for Aristotle is thus the minimal meaningful unit. He further distinguishes the meaning of a word as an isolate from the meaning of a sentence; a word by itself "stands for" or "indicates" . . . something, but a sentence affirms or denies a predicate of its subject, or says that its subject exists or does not exist. One cannot now defend this doctrine of meaning. It is based on the formal logic that Aristotle codified and, we might say, sterilized for generations. The notion that words have meaning just by standing for or indicating something, whether in the world at large or in the human mind (both views are stated or suggested by Aristotle), leads to difficulties that have worried philosophers in many ages, and seriously distorts linguistic and grammatical studies.⁵

It should be noted, however, that despite this unfavorable estimate, Robins goes on to praise Aristotle as in some ways anticipating later developments in linguistics.

Examples of Aristotelian rhetoric in the textbooks of today are few indeed. Edward P. J. Corbett's *Classical Rhetoric for the Modern Student* (1971) and Richard Hughes and Albert Duhamel's *Principles of Rhetoric* (1967) revive the tradition. Most textbooks that claim to be Aristotelian are operating within the

4. See Gerald L. Bruns, *Modern Poetry and the Idea of Language* (New Haven, Ct.: Yale University Press, 1974), p. 34.

5. *Ancient and Mediaeval Grammatical Theory in Europe* (London: G. Bell and Sons, 1951), pp. 20-21.

paradigm of what has come to be known as Current-Traditional Rhetoric, a category that might also be called the Positivist.

The Positivist or Current-Traditional group clearly dominates thinking about writing instruction today. The evidence is the staggering number of textbooks that yearly espouse its principles. The origins of Current-Traditional Rhetoric, as Albert Kitzhaber showed in his dissertation (University of Washington, 1953) on "Rhetoric in American Colleges," can be found in the late nineteenth-century rhetoric texts of A. S. Hill, Barrett Wendell, and John F. Genung. But its epistemological stance can be found in eighteenth-century Scottish Common Sense Realism as expressed in the philosophy of Thomas Reid and James Beattie, and in the rhetorical treatises of George Campbell, Hugh Blair, and to a lesser extent, Richard Whately.

For Common Sense Realism, the certain existence of the material world is indisputable. All knowledge is founded on the simple correspondence between sense impressions and the faculties of the mind. This so far sounds like the Aristotelian world view, but is in fact a conscious departure from it. Common Sense Realism denies the value of the deductive method—syllogistic reasoning—in arriving at knowledge. Truth is instead discovered through induction alone. It is the individual sense impression that provides the basis on which all knowledge can be built. Thus the new scientific logic of Locke replaces the old deductive logic of Aristotle as the method for understanding experience. The world is still rational, but its system is to be discovered through the experimental method, not through logical categories grounded in a mental faculty. The state of affairs characterizing the emergence of the new epistemology is succinctly summarized by Wilbur Samuel Howell:

The old science, as the disciples of Aristotle conceived of it at the end of the seventeenth century, had considered its function to be that of subjecting traditional truths to syllogistic examination, and of accepting as new truth only what could be proved to be consistent with the old. Under that kind of arrangement, traditional logic had taught the methods of deductive analysis, had perfected itself in the machinery of testing propositions for consistency, and had served at the same time as the instrument by which truths could be arranged so as to become intelligible and convincing to other learned men. . . . The new science, as envisioned by its founder, Francis Bacon, considered its function to be that of subjecting physical and human facts to observation and experiment, and of accepting as new truth only what could be shown to conform to the realities behind it.⁶

The rhetoric based on the new logic can be seen most clearly in George Campbell's *Philosophy of Rhetoric* (1776) and Hugh Blair's *Lectures on Rhetoric and Belles Lettres* (1783). The old distinction between dialectic as the discipline of learned discourse and rhetoric as the discipline of popular discourse is destroyed. Rhetoric becomes the study of all forms of communication: scientific, philosophical, historical, political, legal, and even poetic. An equally significant departure in this new rhetoric is that it contains no inventional system. Truth is to be discovered outside the rhetorical enterprise—through the method, usually

6. *Eighteenth-Century British Logic and Rhetoric* (Princeton, N.J.: Princeton University Press, 1971), pp. 5-6.

the scientific method, of the appropriate discipline, or, as in poetry and oratory, through genius.

The aim of rhetoric is to teach how to adapt the discourse to its hearers—and here the uncomplicated correspondence of the faculties and the world is emphasized. When the individual is freed from the biases of language, society, or history, the senses provide the mental faculties with a clear and distinct image of the world. The world readily surrenders its meaning to anyone who observes it properly, and no operation of the mind—logical or otherwise—is needed to arrive at truth. To communicate, the speaker or writer—both now included—need only provide the language which corresponds either to the objects in the external world or to the ideas in his or her own mind—both are essentially the same—in such a way that it reproduces the objects and the experience of them in the minds of the hearers (Cohen, pp. 38-42). As Campbell explains, “Thus language and thought, like body and soul, are made to correspond, and the qualities of the one exactly to co-operate with those of the other.”⁷ The emphasis in this rhetoric is on adapting what has been discovered outside the rhetorical enterprise to the minds of the hearers. The study of rhetoric thus focuses on developing skill in arrangement and style.

Given this epistemological field in a rhetoric that takes all communication as its province, discourse tends to be organized according to the faculties to which it appeals. A scheme that is at once relevant to current composition theory and typical in its emulation of Campbell, Blair, and Whately can be found in John Francis Genung’s *The Practical Elements of Rhetoric* (1886).⁸ For Genung the branches of discourse fall into four categories. The most “fundamental” mode appeals to understanding and is concerned with transmitting truth, examples of which are “history, biography, fiction, essays, treatises, criticism.” The second and third groups are description and narration, appealing again to the understanding, but leading the reader to “feel the thought as well as think it.” For Genung “the purest outcome” of this kind of writing is poetry. The fourth kind of discourse, “the most complex literary type,” is oratory. This kind is concerned with persuasion and makes its special appeal to the will, but in so doing involves all the faculties. Genung goes on to create a further distinction that contributed to the departmentalization of English and Speech and the division of English into literature and composition. Persuasion is restricted to considerations of experts in the spoken language and poetry to discussions of literature teachers, now first appearing. College writing courses, on the other hand, are to focus on discourse that appeals to the understanding—exposition, narration, description, and argumentation (distinct now from persuasion). It is significant, moreover, that college rhetoric is to be concerned solely with the communication of truth that is certain and empirically verifiable—in other words, not probabilistic.

7. *The Philosophy of Rhetoric*, ed. Lloyd F. Bitzer (Carbondale: Southern Illinois University Press, 1963), p. 215.

8. For a more detailed discussion of Genung see my “John Genung and Contemporary Composition Theory: The Triumph of the Eighteenth Century,” *Rhetoric Society Quarterly*, 11 (1981), 74-84.

Genung, along with his contemporaries A. S. Hill and Barrett Wendell, sets the pattern for most modern composition textbooks, and their works show striking similarities to the vast majority of texts published today.⁹ It is discouraging that generations after Freud and Einstein, college students are encouraged to embrace a view of reality based on a mechanistic physics and a naive faculty psychology—and all in the name of a convenient pedagogy.

The next theory of composition instruction to be considered arose as a reaction to current-traditional rhetoric. Its clearest statements are located in the work of Ken Macrorie, William Coles, Jr., James E. Miller and Stephen Judy, and the so-called “Pre-Writing School” of D. Gordon Rohman, Albert O. Wlecke, Clinton S. Burhans, and Donald Stewart (see Harrington, et al., pp. 645-647). Frequent assertions of this view, however, have appeared in American public schools in the twentieth century under the veil of including “creative expression” in the English curriculum.¹⁰ The roots of this view of rhetoric in America can be traced to Emerson and the Transcendentalists, and its ultimate source is to be found in Plato.

In the Platonic scheme, truth is not based on sensory experience since the material world is always in flux and thus unreliable. Truth is instead discovered through an internal apprehension, a private vision of a world that transcends the physical. As Robert Cushman explains in *Therepeia* (Chapel Hill: University of North Carolina Press, 1958), “The central theme of Platonism regarding knowledge is that truth is not brought to man, but man to the truth” (p. 213). A striking corollary of this view is that ultimate truth can be discovered by the individual, but cannot be communicated. Truth can be learned but not taught. The purpose of rhetoric then becomes not the transmission of truth, but the correction of error, the removal of that which obstructs the personal apprehension of the truth. And the method is dialectic, the interaction of two interlocutors of good will intent on arriving at knowledge. Because the respondents are encouraged to break out of their ordinary perceptual set, to become free of the material world and of past error, the dialectic is often disruptive, requiring the abandonment of long held conventions and opinions. Preparing the soul to discover truth is often painful.

Plato’s epistemology leads to a unique view of language. Because ultimate truths cannot be communicated, language can only deal with the realm of error, the world of flux, and act, as Gerald L. Bruns explains, as “a preliminary exercise which must engage the soul before the encounter with ‘the knowable and truly real being’ is possible” (p. 16). Truth is finally inexpressible, is beyond the resources of language. Yet Plato allows for the possibility that language may be used to communicate essential realities. In the *Republic* he speaks of using analogy to express ultimate truth, and in the *Phaedrus*, even as rhetoric is called into

9. For an analysis of modern composition textbooks, see James A. Berlin and Robert P. Inkster, “Current-Traditional Rhetoric: Paradigm and Practice,” *Freshman English News*, 8 (1980), 1-4, 13-14.

10. Kenneth J. Kantor, “Creative Expression in the English Curriculum: A Historical Perspective,” *Research in the Teaching of English*, 9 (1975), 5-29.

question, he employs an analogical method in his discussion of the soul and love. Language, it would appear, can be of some use in trying to communicate the absolute, or at least to approximate the experience of it.

The major tenets of this Platonic rhetoric form the center of what are commonly called "Expressionist" textbooks. Truth is conceived as the result of a private vision that must be constantly consulted in writing. These textbooks thus emphasize writing as a "personal" activity, as an expression of one's unique voice. In *Writing and Reality* (New York: Harper and Row, 1978), James Miller and Stephen Judy argue that "all good writing is *personal*, whether it be an abstract essay or a private letter," and that an important justification for writing is "to sound the depths, to explore, and to discover." The reason is simple: "Form in language grows from content—something the writer has to say—and that something, in turn, comes directly from the self" (pp. 12, 15). Ken Macrorie constantly emphasizes "Telling Truths," by which he means a writer must be "true to the feeling of his experience." His thrust throughout is on speaking in "an authentic voice" (also in Donald Stewart's *The Authentic Voice: A Pre-Writing Approach to Student Writing*, based on the work of Rohman and Wlecke), indicating by this the writer's private sense of things.¹¹ This placement of the self at the center of communication is also, of course, everywhere present in Coles' *The Plural I* (New York: Holt, Rinehart, and Winston, 1978).

One obvious objection to my reading of these expressionist theories is that their conception of truth can in no way be seen as comparable to Plato's transcendent world of ideas. While this cannot be questioned, it should also be noted that no member of this school is a relativist intent on denying the possibility of any certain truth whatever. All believe in the existence of verifiable truths and find them, as does Plato, in private experience, divorced from the impersonal data of sense experience. All also urge the interaction between writer and reader, a feature that leads to another point of similarity with Platonic rhetoric—the dialectic.

Most expressionist theories rely on classroom procedures that encourage the writer to interact in dialogue with the members of the class. The purpose is to get rid of what is untrue to the private vision of the writer, what is, in a word, inauthentic. Coles, for example, conceives of writing as an unteachable act, a kind of behavior that can be learned but not taught. (See especially the preface to *The Plural I*.) His response to this denial of his pedagogical role is to provide a classroom environment in which the student learns to write—although he or she is not taught to write—through dialectic. *The Plural I*, in fact, reveals Coles and his students engaging in a dialogue designed to lead both teacher and class—Coles admits that he always learns in his courses—to the discovery of what can be known but not communicated. This view of truth as it applies to writing is the basis of Coles' classroom activity. Dialogue can remove error, but it is up to the individual to discover ultimate knowledge. The same emphasis on dialectic can also be found in the texts of Macrorie and of Miller and Judy. Despite their insistence on the self as the source of all content, for example, Miller and Judy

11. *Telling Writing* (Rochelle Park, N.J.: Hayden Book Company, 1978), p. 13.

include “making connections with others in dialogue and discussion” (p. 5), and Macrorie makes the discussion of student papers the central activity of his classroom.

This emphasis on dialectic, it should be noted, is not an attempt to adjust the message to the audience, since doing so would clearly constitute a violation of the self. Instead the writer is trying to use others to get rid of what is false to the self, what is insincere and untrue to the individual’s own sense of things, as evidenced by the use of language—the theory of which constitutes the final point of concurrence between modern Expressionist and Platonic rhetorics.

Most Expressionist textbooks emphasize the use of metaphor either directly or by implication. Coles, for example, sees the major task of the writer to be avoiding the imitation of conventional expressions because they limit what the writer can say. The fresh, personal vision demands an original use of language. Rohman and Wlecke, as well as the textbook by Donald Stewart based on their research, are more explicit. They specifically recommend the cultivation of the ability to make analogies (along with meditation and journal writing) as an inventional device. Macrorie makes metaphor one of the prime features of “good writing” (p. 21) and in one form or another takes it up again and again in *Telling Writing*. The reason for this emphasis is not hard to discover. In communicating, language does not have as its referent the object in the external world or an idea of this object in the mind. Instead, to present truth language must rely on original metaphors in order to capture what is unique in each personal vision. The private apprehension of the real relies on the metaphoric appeal from the known to the unknown, from the public and accessible world of the senses to the inner and privileged immaterial realm, in order to be made available to others. As in Plato, the analogical method offers the only avenue to expressing the true.

The clearest pedagogical expression of the New Rhetoric—or what might be called Epistemic Rhetoric—is found in Ann E. Berthoff’s *Forming/Thinking/ Writing: The Composing Imagination* (Rochelle Park, N.J.: Hayden, 1978) and Richard L. Young, Alton L. Becker, and Kenneth L. Pike’s *Rhetoric: Discovery and Change* (New York: Harcourt Brace Jovanovich, 1970). These books have behind them the rhetorics of such figures as I. A. Richards and Kenneth Burke and the philosophical statements of Susan Langer, Ernst Cassirer, and John Dewey. Closely related to the work of Berthoff and Young, Becker, and Pike are the cognitive-developmental approaches of such figures as James Moffett, Linda Flower, Andrea Lunsford, and Barry Kroll. While their roots are different—located in the realm of cognitive psychology and empirical linguistics—their methods are strikingly similar. In this discussion, however, I intend to call exclusively upon the textbooks of Berthoff and of Young, Becker, and Pike to make my case, acknowledging at the start that there are others that could serve as well. Despite differences, their approaches most comprehensively display a view of rhetoric as epistemic, as a means of arriving at truth.

Classical Rhetoric considers truth to be located in the rational operation of the mind, Positivist Rhetoric in the correct perception of sense impressions, and Neo-Platonic Rhetoric within the individual, attainable only through an internal

apprehension. In each case knowledge is a commodity situated in a permanent location, a repository to which the individual goes to be enlightened.

For the New Rhetoric, knowledge is not simply a static entity available for retrieval. Truth is dynamic and dialectical, the result of a process involving the interaction of opposing elements. It is a relation that is created, not pre-existent and waiting to be discovered. The basic elements of the dialectic are the elements that make up the communication process—writer (speaker), audience, reality, language. Communication is always basic to the epistemology underlying the New Rhetoric because truth is always truth for someone standing in relation to others in a linguistically circumscribed situation. The elements of the communication process thus do not simply provide a convenient way of talking about rhetoric. They form the elements that go into the very shaping of knowledge.

It is this dialectical notion of rhetoric—and of rhetoric as the determiner of reality—that underlies the textbooks of Berthoff and of Young, Becker, and Pike. In demonstrating this thesis I will consider the elements of the dialectic alone or in pairs, simply because they are more easily handled this way in discussion. It should not be forgotten, however, that in operation they are always simultaneously in a relationship of one to all, constantly modifying their values in response to each other.

The New Rhetoric denies that truth is discoverable in sense impression since this data must always be interpreted—structured and organized—in order to have meaning. The perceiver is of course the interpreter, but she is likewise unable by herself to provide truth since meaning cannot be made apart from the data of experience. Thus Berthoff cites Kant's "Percepts without concepts are empty; concepts without percepts are blind" (p. 13). Later she explains: "The brain puts things together, composing the percepts by which we can make sense of the world. We don't just 'have' a visual experience and then by thinking 'have' a mental experience; the mutual dependence of seeing and knowing is what a modern psychologist has in mind when he speaks of 'the intelligent eye'" (p. 44). Young, Becker, and Pike state the same notion:

Constantly changing, bafflingly complex, the external world is not a neat, well-ordered place replete with meaning, but an enigma requiring interpretation. This interpretation is the result of a transaction between events in the external world and the mind of the individual—between the world "out there" and the individual's previous experience, knowledge, values, attitudes, and desires. Thus the mirrored world is not just the sum total of eardrum rattles, retinal excitations, and so on; it is a creation that reflects the peculiarities of the perceiver as well as the peculiarities of what is perceived. (p. 25)

Language is at the center of this dialectical interplay between the individual and the world. For Neo-Aristotelians, Positivists, and Neo-Platonists, truth exists prior to language so that the difficulty of the writer or speaker is to find the appropriate words to communicate knowledge. For the New Rhetoric truth is impossible without language since it is language that embodies and generates truth. Young, Becker, and Pike explain:

Language provides a way of unitizing experience: a set of symbols that label recurring chunks of experience. . . . Language depends on our seeing certain experiences

as constant or repeatable. And seeing the world as repeatable depends, in part at least, on language. A language is, in a sense, a theory of the universe, a way of selecting and grouping experience in a fairly consistent and predictable way. (p. 27)

Berthoff agrees: "The relationship between thought and language is dialectical: ideas are conceived by language; language is generated by thought" (p. 47). Rather than truth being prior to language, language is prior to truth and determines what shapes truth can take. Language does not correspond to the "real world." It creates the "real world" by organizing it, by determining what will be perceived and not perceived, by indicating what has meaning and what is meaningless.

The audience of course enters into this play of language. Current-Traditional Rhetoric demands that the audience be as "objective" as the writer; both shed personal and social concerns in the interests of the unobstructed perception of empirical reality. For Neo-Platonic Rhetoric the audience is a check to the false note of the inauthentic and helps to detect error, but it is not involved in the actual discovery of truth—a purely personal matter. Neo-Aristotelians take the audience seriously as a force to be considered in shaping the message. Still, for all its discussion of the emotional and ethical appeals, Classical Rhetoric emphasizes rational structures, and the concern for the audience is only a concession to the imperfection of human nature. In the New Rhetoric the message arises out of the interaction of the writer, language, reality, and the audience. Truths are operative only within a given universe of discourse, and this universe is shaped by all of these elements, including the audience. As Young, Becker, and Pike explain:

The writer must first understand the nature of his own interpretation and how it differs from the interpretations of others. Since each man segments experience into discrete, repeatable units, the writer can begin by asking how his way of segmenting and ordering experience differs from his reader's. How do units of time, space, the visible world, social organization, and so on differ? . . .

Human differences are the raw material of writing—differences in experiences and ways of segmenting them, differences in values, purposes, and goals. They are our reason for wishing to communicate. Through communication we create community, the basic value underlying rhetoric. To do so, we must overcome the barriers to communication that are, paradoxically, the motive for communication. (p. 30)

Ann E. Berthoff also includes this idea in her emphasis on meaning as a function of relationship.

Meanings are relationships. Seeing means "seeing relationships," whether we're talking about seeing as *perception* or seeing as *understanding*. "I see what you mean" means "I understand how you put that together so that it makes sense." The way we make sense of the world is to see something *with respect to*, *in terms of*, *in relation to* something else. We can't make sense of one thing by itself; it must be seen as being *like* another thing; or *next to*, *across from*, *coming after* another thing; or as a repetition of another thing. *Something* makes sense—is meaningful—only if it is taken with *something else*. (p. 44)

The dialectical view of reality, language, and the audience redefines the writer. In Current-Traditional Rhetoric the writer must efface himself; stated differently, the writer must focus on experience in a way that makes possible the

discovery of certain kinds of information—the empirical and rational—and the neglect of others—psychological and social concerns. In Neo-Platonic Rhetoric the writer is at the center of the rhetorical act, but is finally isolated, cut off from community, and left to the lonely business of discovering truth alone. Neo-Aristotelian Rhetoric exalts the writer, but circumscribes her effort by its emphasis on the rational—the enthymeme and example. The New Rhetoric sees the writer as a creator of meaning, a shaper of reality, rather than a passive receptor of the immutably given. “When you write,” explains Berthoff, “you don’t follow somebody else’s scheme; you design your own. As a writer, you learn to make words behave the way you want them to. . . . Learning to write is not a matter of learning the rules that govern the use of the semicolon or the names of sentence structures, nor is it a matter of manipulating words; it is a matter of making meanings, and that is the work of the active mind” (p. 11). Young, Becker, and Pike concur: “We have sought to develop a rhetoric that implies that we are all citizens of an extraordinarily diverse and disturbed world, that the ‘truths’ we live by are tentative and subject to change, that we must be discoverers of new truths as well as preservers and transmitter of old, and that enlightened cooperation is the preeminent ethical goal of communication” (p. 9).

This version of the composing process leads to a view of what can be taught in the writing class that rivals Aristotelian rhetoric in its comprehensiveness. Current-Traditional and Neo-Platonic Rhetoric deny the place of invention in rhetoric because for both truth is considered external and self-evident, accessible to anyone who seeks it in the proper spirit. Like Neo-Aristotelian Rhetoric, the New Rhetoric sees truth as probabilistic, and it provides students with techniques—heuristics—for discovering it, or what might more accurately be called creating it. This does not mean, however, that arrangement and style are regarded as unimportant, as in Neo-Platonic Rhetoric. In fact, the attention paid to these matters in the New Rhetoric rivals that paid in Current-Traditional Rhetoric, but not because they are the only teachable part of the process. Structure and language are a part of the formation of meaning, are at the center of the discovery of truth, not simply the dress of thought. From the point of view of pedagogy, New Rhetoric thus treats in depth all the offices of classical rhetoric that apply to written language—invention, arrangement, and style—and does so by calling upon the best that has been thought and said about them by contemporary observers.

In talking and writing about the matters that form the substance of this essay, at my back I always hear the nagging (albeit legitimate) query of the overworked writing teacher: But what does all this have to do with the teaching of freshman composition? My answer is that it is more relevant than most of us are prepared to admit. In teaching writing, we are not simply offering training in a useful technical skill that is meant as a simple complement to the more important studies of other areas. We are teaching a way of experiencing the world, a way of ordering and making sense of it. As I have shown, subtly informing our statements about invention, arrangement, and even style are assumptions about the nature of reality. If the textbooks that sell the most copies tell us anything, they

make abundantly clear that most writing teachers accept the assumptions of Current-Traditional Rhetoric, the view that arose contemporaneously with the positivistic position of modern science. Yet most of those who use these texts would readily admit that the scientific world view has demonstrated its inability to solve the problems that most concern us, problems that are often themselves the result of scientific "breakthroughs." And even many scientists concur with them in this view—Oppenheimer and Einstein, for example. In our writing classrooms, however, we continue to offer a view of composing that insists on a version of reality that is sure to place students at a disadvantage in addressing the problems that will confront them in both their professional and private experience.

Neo-Platonic, Neo-Aristotelian, and what I have called New Rhetoric are reactions to the inadequacy of Current-Traditional Rhetoric to teach students a notion of the composing process that will enable them to become effective persons as they become effective writers. While my sympathies are obviously with the last of these reactions, the three can be considered as one in their efforts to establish new directions for a modern rhetoric. Viewed in this way, the difference between them and Current-Traditional Rhetoric is analogous to the difference Richard Rorty has found in what he calls, in *Philosophy and the Mirror of Nature* (Princeton, N.J.: Princeton University Press, 1979), hermeneutic and epistemological philosophy. The hermeneutic approach to rhetoric bases the discipline on establishing an open dialogue in the hopes of reaching agreement about the truth of the matter at hand. Current-Traditional Rhetoric views the rhetorical situation as an arena where the truth is incontrovertibly established by a speaker or writer more enlightened than her audience. For the hermeneuticist truth is never fixed finally on unshakable grounds. Instead it emerges only after false starts and failures, and it can only represent a tentative point of rest in a continuing conversation. Whatever truth is arrived at, moreover, is always the product of individuals calling on the full range of their humanity, with esthetic and moral considerations given at least as much importance as any others. For Current-Traditional Rhetoric truth is empirically based and can only be achieved through subverting a part of the human response to experience. Truth then stands forever, a tribute to its method, triumphant over what most of us consider important in life, successful through subserving writer, audience, and language to the myth of an objective reality.

One conclusion should now be incontestable. The numerous recommendations of the "process"-centered approaches to writing instruction as superior to the "product"-centered approaches are not very useful. Everyone teaches the process of writing, but everyone does not teach the *same* process. The test of one's competence as a composition instructor, it seems to me, resides in being able to recognize and justify the version of the process being taught, complete with all of its significance for the student.